

# Newsweek

**POINTMENT WITH IKE**  
**Who Gets to See Him, Why**  
(See National Affairs—Special Report)

APRIL 18, 1955 20c



**Walt Disney: Mickey and Me and Crockett Makes Three**

(See TV-Radio)



# Newsweek

Registered U. S. Patent Office

THE MAGAZINE OF NEWS SIGNIFICANCE

## INDEX

THE AMERICAS	52	Periscope Features	
THE ARTS			
Art, Music	57	PERISCOPE	17
BOOKS	104	WASHINGTON TRENDS	21
BUSINESS	75	BUSINESS TRENDS	73
EDUCATION			
INTERNATIONAL	34	Signed Opinion	
LETTERS	2	BUSINESS TIDES	
MEDICINE	97	Henry Hazlitt	84
MOVIES	100	LARDNER'S WEEK	
NATIONAL AFFAIRS	23	John Lardner	94
Special Report	20	MILITARY TIDES	
NEWSMAKERS	30	Gen. Carl Spaatz	33
PRESS	50	PERSPECTIVE	
RELIGION	88	Raymond Moley	108
SCIENCE	58	WASHINGTON TIDES	
SPORTS	60	Ernest N. Lindley	48
TRANSITION			
TV-RADIO			

### Editorial Board

John Denison, Managing Editor	Malcolm Muir, Chairman	Malcolm Muir Jr., Assistant Editorial Director
Debs Myers, Senior Editor, National	Harry F. Kern, Senior Editor, International	Frank Gibney, Senior Editor, Features
Niles W. von Wettberg, Senior Editor, Copy and Operations	Ernest K. Hodley, Director, Washington Bureau	Kenneth Crawford, Manager, Washington Bureau

### Contributing Editors

Raymond Moley Adm. William V. Pratt, U.S.N., Ret.	Henry Hazlitt U.S.N., Ret.	John Lardner Gen. Carl Spaatz, U.S.A.F., Ret.	Leon Volkov
--	-------------------------------	--	-------------

General Editors: Allen Cleston, Arnaud de Borchgrave, Harold Lavine, Jack O'Brien, Jack Weeks.

### News Editors: Tom Sears

Executive Assistant: Tom Malley, Frank G. McCusker.

Associate Editors: Charles H. Brown, National Reports; Sanford Brown, Business; Russell Chappell, Foreign; Ralph de Toledano, National Reports; A. T. Hadley, Periscope; Gordon C. Hamilton, Foreign Reports; Wilder Hobson, Special Reports; Ralph G. Martin, Special Reports; John T. McCallister, Press; Clem Morello, Business News; Harry B. Murkand, Hemisphere Affairs.

Department Editors: Jay Breneman, Education; Marguerite Clark, Medicine; Emily Coleman, Music-Dance; Terry Ferrer, Religion; Kermit Lannser, Books; Archer Speers, Art; T. H. Wenning, Movies-Theater; Richard K. Winslow, Science; Sheldon Zalaznick, Sports.

Department Heads: Olga Barbi, Ralph D. Paladino, Donald O. Hotelling, James W. Wells, Ruth Worthman.

Assistant Editors: August P. Glannini, Virginia Kelly, David Murray, Ted Robinson Jr., Sherwin D. Smith, Albert W. Wall.

Senior Editorial Assistants: Joan Daly, Lois Pearson, Kenneth Sarvis, Robert Walter, Barbara Woodman, Charles Wright, Gerson Zelman.

Editorial Assistants: Muriel Averb, John Andrews, Ellis Amburn, Marion Barbera, Caroline Bates, Evelyn Belov, Judith Birnbaum, Sandra Bolis, Joan Breddon, J. Calamari, Arlene Carroll, Lillian Chinaka, John J. Conannon, Mary Crofton, Helen S. Davis, Orlando Ditingo, Marianne Doyle, Jean Fishkin, Diana Fitzpatrick, Theodore Pratt's Roderick Gander, Stephen Grover, Mary B. Hood, Ann Ivins, Larry Kamarcik, John Lynch, Michael Mackey, Elizabeth Murphy, Elma S. Nagle, Marvel Purvis, Vidya Sanger, Sally Schiderman, Joan Seaver, Dorothy Shedlock, Winifred D. Shenkel, Betty Snyder, Alfred Sweet, August von Muggenthaler, Sheila Walker, Anne Williams, William J. Zimba.

Art and Picture Departments: Russell Countryman (director), Ed Wergles (chief photographer), Walter Harris, Robert Cohen, Grace Dostal, Charles D. Feeney, Clyde Magill, Paul Melons, Thomas Orr Jr., Anthony Rollo, Jack Rollo, Donald Van Dyke, deWitt Walsh.

Business Trends Consultant: Eliot Janeway.

### Bureaus

WASHINGTON, Ernest K. Lindley (director), Kenneth Crawford (managing), Edward Weintal (diplomatic correspondent), Richard J. Davis, Walter Gruber, Ann Ives, Charlotte Kennedy, John J. Madigan, Norma Leonard, Charles Roberts, Harry Harris, Robert Cohen, Grace Dostal, Charles D. Feeney, Peter Wyden, CHICAGO, Robert H. Fleming (chief), Mary Goodwin, DETROIT, Norman E. Nicholson (chief), LOS ANGELES, Leonard Slater (chief), Betty Voigt, ATLANTA, William A. Emerson Jr. (chief), LONDON, Robert A. Haeger (chief), William D. Blair Jr. PARIS, Benjamin Bradlee (European editor), Richard P. Callahan (European Editions Manager), Robert Cheve (Business Manager), BONN, Wellington Long (chief), CAIRO, Sam Souk (chief), TOKYO, Compton Pakenham (chief), James H. Page (Far Eastern Manager).

### Board of Directors

Vincent Auer, Chairman	Malcolm Muir
Walter D. Fletcher	Roland L. Redmond
Theodore F. Mueller	
Joseph E. Uihlein Jr.	

### Malcolm Muir, President

Theodore F. Mueller Vice President and Publisher	Thurber H. Bierce Treasurer
Gibson McCabe Vice President	F. E. Davis Circulation Manager

### James A. Richards, Production Manager

Editorial and Executive Offices:  
Newsweek Building, Broadway and 42nd Street, New York 36, N. Y.

**A Well-Informed Public**  
**Is America's Greatest Security**

**CRITIC'S CHOICE:** The last curtain call is taken. The house lights have been turned up. The Academy of Motion Picture Arts and Sciences has announced its choices, and the coveted Oscars have been carried home.

Almost one month before Hollywood's big event, NEWSWEEK'S MOVIES department went out on a limb. As the story in the March 7 issue said, "NEWSWEEK has undertaken to indicate where, on a basis of unassisted merit, the Oscars belong." Out of the academy's 30 nominees in the six major categories (Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Film of the Year, and Best Director) our MOVIES department selected its own winners.



Critic Wenning

Now that the results are in, I was interested to see how NEWSWEEK'S choices compared with the academy's. They were identical!

This is no surprise to those who know Tom Wenning, the editor of our MOVIES and THEATER departments. Wenning, who is treasurer of the New York Drama Critics Circle, is one of New York's most respected and experienced critics.

A LARGE, looming man, Wenning is alleged to have been a significant athlete at college (Columbia '25), although he himself scouts the theory. He admits, however, that he started writing dramatic criticism while still an undergraduate. And he has been writing ever since. He is a connoisseur of pipes, beer, the atmosphere of the Players Club in New York, and violent-colored lumberman's type of haberdashery. He also sometimes wears a multigallon hat, the gift of his father-in-law, Stanley Walker, a professional Texan and noted former city editor of The New York Herald Tribune.

Wenning has never been far from either Broadway or Hollywood. He loves the movies and theater. And the people in these fields love him. When he was seriously ill last year, the fact became even more apparent than usual that he is regarded with perhaps more personal affection among his critical colleagues than any other member of that usually thorny cluster.

Wenning's criticism is always sound. Based on a thorough knowledge of the theater, it is fair and objective—never vitriolic or mean. When I asked him if he had used a crystal ball or had some inside information in picking this year's Oscar winners, he replied: "No, I just chose the ones who deserved them most."

**THE COVER:** Since they began their partnership in Burbank, Calif., 27 years ago, Walt Disney and his pal Mickey



Mouse have been two of the busiest and best-loved characters in show business. For an account of what Walt and Mickey are up to these days plus their plans for the future, which include among other things 206 hour-long television shows and the world's most fantastic amusement park, see page 60.

*Herbert F. Mueller*  
Publisher

## A WONDERFUL WORLD

# Growing Impact of the Disney Art

The saga of the aging cinema star is a part of American folklore—the heady upward trajectory, the few brief seasons on the summit, and the swift descent to “B” pictures, guest appearances, and, of late, odd jobs on television. Next October the saga will be re-enacted again, but with one big difference. The old friend taking a job as TV master of ceremonies will have all his joints in top working order, and there will be no paunchy or balding look to pain his old fans. His eyes will be as glossy as ever, and his voice as strong and clear. His cheerful bounce will be undiminished, and his prospects immense. Most important of all, he will have behind him the world’s most versatile impresario. He’s bound to be a hit. His name: Mickey Mouse, sponsored by his fabulous creator, Walt Disney.

**Pyramid of Schemes:** Mickey hasn’t been in the limelight too much lately. He stars in only one or two cartoons a year, and it is well over a decade since his popularity was at its real peak. But last week he was back on the drawing boards as a major project in one of history’s greatest examples of industrialized (and shrewdly synchronized) entertainment, Walt Disney Productions.

With his “Mickey Mouse Club,” a series of 180 hour-long television shows that will be seen five nights a week across the land, Mickey has his own

white-gloved hands more than full. But for his oldest friend and admirer, Disney, Mickey’s club is only one of a sensationally pyramiding stack of schemes.

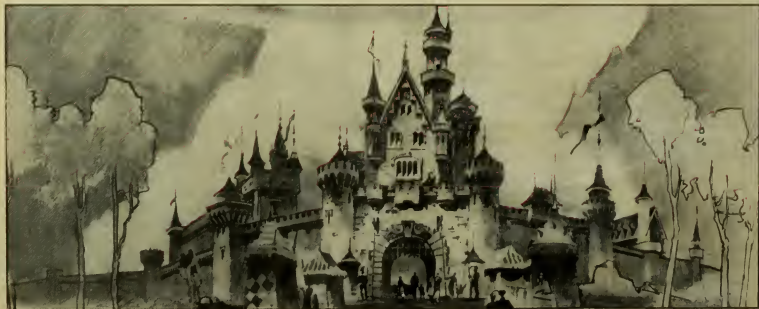
Last week at his studios in Burbank, Calif., the 53-year-old Disney and his present force of 900 employees also had 26 new “Disneyland” programs to block out and produce for the 1955-56 television follow-up to this season’s top-rated series. Four new full-length feature films must be ready for release by December of this year. Fifteen others were in various stages of preparation, as were assorted cartoons and short subjects, and one or more of these might be Academy Award stuff (Disney just added two more Oscars last month to his collection of 22). Close to 80 Disney camera crews were casing the world for (1) new Disney nature movies, “True-Life Adventures,” (2) settings for Disney “Live Action” films about fictional and historical people, and (3) subject matter for “People and Places” documentaries, a new Disney series scheduled for unveiling this year.

Besides all this, Disney was venturing into a new and, to him, unfamiliar territory on a multimillion-dollar scale. He was transforming a 160-acre orange grove, 22 miles southwest of Los Angeles, into the world’s most fantastic amusement park for a July opening.

At first glance it might seem that the Disney universe was overexpanding. Actually, each part was carefully, and beneficially, balanced against the others. The “Disneyland” television shows, in addition to being top-notch entertainment, have already proved to be effective advertising for Disney movies, and presumably will do as much for Disneyland, the park. In turn, the park, containing three-dimensional records of every idea Disney ever had, will plug all other Disney enterprises and will serve as a permanent back lot for Disney productions as well. Indisputably, the man who turned fantasy into high finance is bringing off the most stunning triple play that show business has ever seen.

**American Institution:** Only a year ago, when Disney announced he was going into television with an hour-long weekly show, Hollywood prophets thought he would regret the move. They said he was “taking a tiger by the tail” and would be outclassed in a strange field; it was also felt that he was “selling out” to the opposition and would ruin the market for his own movies.

As in the past, Disney ignored the alarmists. Before a month of “Disneyland” programs had been run off, Disney was summoned East to accept the 1954 Sylvania award for meritorious service to television. In less than three months’ time



Entrance to Fantasyland: The \$11 million park would have a child-size medieval torture chamber







Davy Crockett (on top): Coonskin caps made the hit parade

he was among the top ten TV shows in national popularity. He has stayed there ever since.

With only twenty shows behind it, "Disneyland" has become an American institution. It is the first big-budget television show consistently and successfully aimed at the whole family. As a consequence, the greatest flood of fan mail the Disney Productions have ever known has been pouring into the Burbank office week after week from grateful children and their parents.

The communications range from simple praise ("Thank God for Walt Disney," "Hurrah for the Disney staff") to requests ("I would like you to send me a Walt Disney production," "I would like to have Walt Disney for a pen pal"). American families in localities where "Disneyland" comes on during the dinner hour have begun serving their children's evening meals on trays or moving their TV sets into dining rooms and kitchens. Teachers in a Seattle suburb protested to their pupils' parents that classwork, the morning after "Disneyland," came to a standstill. They suggested that, although they heartily approved of the program, the interests of scholarship would be better served if the parents tucked the children in bed without it. The teachers finally had to give in. They decided to devote each Thursday's first morning period to a discussion of the previous evening's Disney show.

**Runaway Hit:** Rival networks have been no less upset than homes and schools. Joan Davis, who had a Wednesday-evening spot opposite "Disneyland," is one casualty. Arthur Godfrey, longtime Wednesday-night leader, plunged to 34th rank in ratings, and recently admitted to his audience: "I love Disney. I

wish I didn't have to work Wednesday night and could stay home to watch his show." Both CBS and NBC are reported to be hunting desperately for new "family oriented" programs to put opposite ABC's Disney shows next autumn.

The runaway hit of this year's "Disneyland" series is a three-installment resurrection of an old American folk hero, Davy Crockett. It contains the irresistible Disney mixture of fantasy and fact, corn and authenticity, and it aptly supports an envious rival's remark that "the more Disney changes, the more he stays the same." When, in accordance with history, Crockett was doomed to die at the Battle of the Alamo, the public outcry was the greatest since the late Sid Smith allowed

#### TV-RADIO

a lovable character named Mary Gold to die in his comic strip, "The Cumps."

**Rugged Types:** "If you don't get Davy Crockett out of the Alamo unharmed," wrote one outraged household. "The Bonniwell family will go back to Arthur Godfrey next week." Disney killed off Davy, but that hardly put an end to the Crockett show. An encore begins on the air this week, and the movie made for TV is to be released to the country's picture houses in June. In addition, Disney's 1955-56 television series will include four one-hour folklore segments entitled "The Legend of Davy Crockett."

Along with Davy, two other rugged American types are set to interpret American history and folklore for "Disneyland" audiences. One will be Johnny Tremain a youthful witness to Paul Revere's Ride, the Boston Tea Party, the Battle of Lexington, and other moments in the American Revolution. The other will be the 6-foot-5 Fess ("Davy Crockett") Parker, who will play a still unnamed pioneer on the Oregon Trail.

"I've always wanted to do American history," says Disney. "It's due. We have taken too many things for granted. I'm not really telling history, though. I'm telling about people; history happens to be going on at the time."

**Huberdusery:** Other by-products of Davy Crockett's wildfire success: His theme song, "The Ballad of Davy Crockett," stood No. 1 on the hit parade last week, and all sorts of Davy Crockett accessories—coonskin caps, fringed jackets, and moccasins—are on the market.

Another "Disneyland" show, "Operation Undersea," earned Disney an Emmy from the Academy of Television Arts and Sciences as the best show of the year. Labeled by some cynics as "the long,

## Disney's Fantasy, Inc.

► **Movies:** "Snow White," "Twenty Thousand Leagues," "Cinderella," "Peter Pan," and "Pinocchio," his top five grossers, have brought in more than \$39 million to date. Feature-length films, both current and in preparation, have an estimated box-office value of \$47 million.

► **Buena Vista:** This Disney film-distributing subsidiary will gross approximately \$22 million this year.

► **Merchandising:** Royalties on a total of 2,500 different Disney-inspired products and 20 million Disney comic books a month, along with the Walt Disney Music Corp., bring in about \$3 million a year.

► **Disney TV:** A total of 206 "Disneyland" and "Mickey Mouse Club" TV hours will cost sponsors upward of \$16 million.

► **Disneyland, Inc.:** Value of the amusement park when completed will be \$11 million.



Walt and Oscars

ing trailer" and "the first 60-minute commercial in the history of television," it clearly demonstrates Disney's ability to make one of his projects help another. Besides entertaining its audience with a fascinating essay on underwater film techniques, the program plugged Disney's latest movie release, "Twenty Thousand Leagues Under the Sea," and is credited with helping make it a box-office smash.

As a result, at least two major studios, Warner Bros. and Twentieth Century-Fox, have announced plans to follow Disney's lead into television. They will use their stars and facilities to produce four and half-hour dramatic and variety shows that incidentally promote their theater offerings.

**Big Risk:** The factors at the base of Disney's extraordinary television success are simply those which produced his previous triumphs. He refuses to limit his field of operations. He has a firm faith in his own infallibility. He has a patience that is quite indifferent to the sure bet and the quick return. And, like all healthy big business, Walt Disney Productions has never rested on its laurels. At the core of it all, an associate believes, is the steady growth of Disney himself: "He gets wiser. He gets better. He keeps topping himself."

The hour shows for "Disneyland," which in some instances cost Disney more than \$200,000 to produce, were sold to ABC for only \$60,000 (a figure that will be substantially increased next season). However, there are endless subsidiary benefits that make even the highest-priced hour show a solid investment. One of the most substantial benefits in this case will be to Disneyland, the park. Here again Disney is off on a big, though quite calculated, risk.

For one thing, his park ignores a trend. In the last few years Coney Islands and Luna Parks from coast to coast have been darkening their strings of Mazda bulbs, shuttering their merry-go-rounds, and draining their "Old Mills" and "Tunnels of Love." In all this time, however, Disney kept stubbornly in mind his plan for the most fantastic park of them all. When it is completed this summer, the three-dimensional, \$11 million Disneyland will give solidity to perhaps the master's wildest dream and will bear a faint resemblance to an old one—Pleasure Island, the nightmare fun-fair depicted in the Disney version of "Pinocchio."

**Plastic Hippopotamuses:** Like the TV show, it will have four sections named Tomorrowland, Fantasyland, Frontierland, and Adventureland, with a fifth—Recreation Land—thrown in for good measure. Although Disney ruled out the old-fashioned "thrill ride," there will be innumerable attractions to dilate childish pupils and drop parental jaws.

The "Peter Pan Fly-Thru" will be a trip in an airborne pirate galleon over

## America's most wanted gabardine

IT'S THE "COAT YOU'LL LIVE IN"... RAIN SUN COLD

**Alligator**  
GOLD LABEL

\$40.75

Just right to wear and enjoy now and all year 'round. Luxurious 100% virgin wool worsted, water repellent processed. When you see what Gold Label does for your appearance, you'll know why men have made it "America's most wanted gabardine".

SEE the many other Alligator coats in wide fabric, pattern, price and color ranges, water repellent or waterproof, from \$850 to \$4975

Better stores everywhere feature Alligator...the best name in rainwear  
The Alligator Company • St. Louis • New York • Los Angeles

## Scores AGAIN AND AGAIN

**EARLY TIMES**

*It's every ounce  
a Man's Whisky*

KENTUCKY STRAIGHT BOURBON WHISKY  
EARLY TIMES DISTILLERY CO. • LOUISVILLE 1, KY. • 86 PROOF

Never Never Land, where a midjet pirate stationed behind a plastic "Skull Rock" will fire Ping Pong balls at shrieking passengers. On the "Mr. Toad Drive-Thru," children in a replica of a 1903 automobile will barrel into a haystack, knock over a cow, crash into a barn, and glide back to their waiting parents through "pearly gates to the accompaniment of heavenly music." The "Alice in Wonderland Walk-Thru" will take visitors down the rabbit hole and through the looking-glass.

In Fantasyland, aside from a King Arthur carousel, a Monstro the Whale water slide, and a Dumbo the Flying Elephant aerial ride, there will be a genuine, child-size, medieval torture

Carnation, Eastman-Kodak, Colgate, and Kaiser Aluminum will invest \$6 million in park exhibits. It is estimated that in five years the property will be worth at least \$15 million, with some 5 million persons patronizing it annually.

At least five times that number of youngsters are expected to see the "Mickey Mouse Club" show each week next fall, and the average audience for the TV "Disneyland" is estimated at 50 million. Eighty per cent of the Disney staff's time, and most of Disney's, will be taken up by next year's two television shows, and Disney is quite happy about it. He has particular reasons, as an artist, for liking TV. "I go directly to the audi-

"We'll even cover the White House, once we're accredited."

►Storytelling ballets like "Puss 'n' Boots," "Cinderella," "Tom Sawyer."

►"When I Grow Up"—inquiries into such vocations as FBI agent, airline pilot, stewardess, and locomotive engineer.

►Safety—lessons in "How to Ride a Bicycle" and "Safety in the Home" as taught by Jimmy Crickit.

►"You"—elementary explanations of physiology, muscles, food, and sleep to let children know what makes them tick.

"On the 'Mickey Mouse Club,'" says Disney, "we will do certain educational things, but that's a bad word to use. Basically, let's say they will be entertainment dealing with factual subjects."

For a man whose output has been consistently winning favorable audience reactions since 1928, Disney was doing an odd kind of worrying last week about Mickey's television series. "It is aimed directly at the kids," he said, "and I've never done anything just for kids before."

## The Air Around Us

►In Cincinnati last week, Dr. Robert E. Wilson, chairman of the board of the Standard Oil Co. of Indiana, told the American Chemical Society's 128th national meeting that youthful preoccupation with television was costing the U.S. hundreds of potential scientists every year. "The bright young boy who used to play with a home-made crystal radio or a chemical kit," he said, "is now twirling the knobs on a TV set." Considering the pace of Russian technological progress, Dr. Wilson felt this tendency "might well cost us our freedom."

►In a long-smoldering feud, supporters of commercial and subscription TV suddenly brawled openly. As a result of network refusal to permit them to read a short commercial about Phonevision, a form of closed-circuit TV, the Zenith Corp. accused CBS of "arbitrary and unwarranted censorship" and canceled its sponsorship of the Sunday-afternoon show, "Omibus." CBS executives denied that "refusal to accept the commercial continuity . . . stemmed from our intent to oppose subscription television."

►In New York, too, NBC announced the plucking of one of next season's highest-quality TV plums. Maurice Evans, the Shakespearean actor, signed up to direct and star in a series of monthly 90-minute Sunday-afternoon spectacles (including Shakespeare) for Hallmark greeting cards and the network.

►In an action inspired by angry radio and television fans, a New York grand jury indicted five men for grand larceny in connection with a food club they have been promoting. Fans complained that the club's florid commercials on the air persuaded them to pay \$700 for \$200 electric freezers.



Disney dogs: Mixture of corn, authenticity, and affection

chamber. Other planned features: Simulated rocket trips to the moon, stagecoach rides across a miniature painted desert with Indians and highwaymen in hot pursuit, and rides in a 105-foot paddle-wheeler named The Mark Twain, in horse-drawn streetcars and fire engines, and in canoes down rivers infested with rubberized crocodiles, plastic hippopotamuses, and ostensibly hostile natives. There will even be such relatively tame modes of transportation as Sardinian donkeys and Shetland ponies (bred by Disney himself on the back lot of his Burbank studio).

These attractions will be so arranged that 60,000 men, women, and children can enjoy them daily. Eating places disguised as Delmonico's and The Crystal Palace (with the world's longest bar—160 feet—and largest glass of root beer) will be able to feed 7,000 an hour.

►No Middleman: For all its flamboyant dimensions, Disneyland has a sound fiscal basis. Such firms as Swift,

exene without any middleman," he explained last week. Like no other entertainer in television, Disney had 100 per cent control over all his programs. "I don't have to run and ask anybody: 'Can we make a picture on Davy Crockett?' I'm the king here now. I can make a decision and not ask the theater men. The tempo of the place has picked up. It has pushed me into a lot of new things."

Some of the new things that Disney has in mind for his newest program:

►The Disneyland Junior Symphony Orchestra—"We'll have music with a lot of fun like Debussy and Ravel, and never like Brahms and Bach."

►Serials of children's stories like "Hans Brinker and the Silver Skates," to be shot on location and in color.

►"The Flying Carpet," trips all over America and around the world with a flight simulator and a rear-process screen.

►The Mickey Mouse Newsreel, "a genuinely professional newsreel with a staff of correspondents roving all over the world: